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IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY. FINAL REPORT.

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LINCOLN PUBLIC SCHOOLS, NEBR.

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THE BASIC AIM OF THIS 1966-67 PROJECT WAS TO ENRICH AS WELL AS EDUCATE THOSE JUNIOR HIGH SCHOOL ORCHESTRA STUDENTS WHO WILL BE THE MATURE MUSIC AUDIENCES OF THE FUTURE. A SURVEY WAS CONDUCTED OF SUITABLY ARRANGED ORCHESTRA LITERATURE WITHIN THE GRASP OF JUNIOR HIGH SCHOOL ORCHESTRA STUDENTS, AND 64 CORE SELECTIONS WERE MADE. THE MUSIC WAS CLASSIFIED INTO THREE DEGREES OF TECHNICAL CHALLENGE--EASY, MEDIUM, AND DIFFICULT, AND WAS CHOSEN EQUALLY FROM 4 MAIN PERIODS OF COMPOSITION--BAROQUE, CLASSICAL, ROMANTIC, AND 20TH CENTURY. THE SELECTIONS WERE MADE WITH THE COMPOSER FOREMOST IN MIND, THEN THE TECHNICAL CHALLENGES, ARRANGER, AND OVERALL EDUCATIONAL VALUE WERE CONSIDERED. PRE AND POST TESTS INDICATED AN INCREASE IN MUSIC APPRECIATION AND KNOWLEDGE OF MUSIC HISTORY. APPENDICES CONTAIN GLOSSARIES, LISTS OF RESOURCE MATERIALS, AND THE MUSIC TEST USED. RELATED REPORTS ARE RC 002 307, RC 002 308, RC 002 309, AND RC 002 310. (BR)

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August 1967

U. S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE

Office of Education
Bureau of Research

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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Final Report

Project No. 5-8339
Contract No. OEC-3-7-058339-0450

Mrs. June Moore

August 1967

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Lincoln Public Schools

Lincoln, Nebraska

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Small Research Grant by the Office of Health, Education, and Welfare awarded to the Lincoln Public Schools Music Department, Eugene K. Stoll, Coordinator of Instrumental Music.

"Improving and Extending the
Junior High School Orchestra Repertory"

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String Specialist,
Lincoln Public Schools

Co-director: Mr. Morris Collier
String Specialist,
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INTRODUCTION

The completed Project "Improving and Extending the Junior High School Orchestra Repertory" is a planned junior high orchestra repertory which will enrich as well as educate those students who wish to enjoy the arts and humanities for their own sake as they (the students) become the potential audiences of the future.

A selection from the best orchestra literature of the "Giants of Music" equally representative of the principal periods of musical composition was made to be included in the repertory of the junior high orchestra. This was done to make certain that the student will learn a good repertory rather than just be exposed to an haphazard selection of programs.

A systematized survey of all available and suitably arranged orchestra literature was made and a critical selection taken of that which is within the grasp of junior high orchestra students in order to establish a curriculum of 64 selections as the core of the Project.

A complete list of all literature currently in the library of the Lincoln Public Schools' instrumental music department was made. In addition, current catalogues from all reputable publishers were considered. The list was given to five people who served as a committee to choose the best material available for the Project. These people were:

1. Eugene K. Stoll; Coordinator of Instrumental Music Department, Lincoln Public Schools.

2. Mrs. June Moore, Cellist, String Specialist, Lincoln Public Schools.

3. Morris Collier, Violinist, String Specialist, Lincoln Public Schools.

4. David Fowler, Assistant to the Chairman of Music Department, University of Nebraska, former orchestra director, Lincoln Public Schools.

5. Dr. Louis Trzcinski, on faculty of University of Nebraska, Director of Nebraska String Plan.

It was generally agreed that the music should be classified into three degrees of technical challenge: easy, medium, and difficult. In addition the music should be chosen equally from the four main periods of composition: Baroque, Classical, Romantic, and the 20th Century. Consequently approximately 16 sets of literature were chosen from each period and labeled: B_1, B_2, B_3 --- B_{16}. B stands for Baroque and the numbers indicate the general index file numbers; C_1 --- C_{16} for Classical period; R_1 --- R_{16} for the Romantic period; and $20th_1$ --- $20th_{16}$ for the 20th Century. The general Project library file card includes the composition title, composer, arranger, file number (e.g. B_1) and technical classification such as easy, medium, and difficult.

The music was chosen with these considerations:

1. Technical demands: e.g. Moussorgsky's Hopak is excellent for teaching the strings spiccato, martele and ricochet bowing styles. Wagner's Parsifal has good brass parts for tone production and chromaticism. A Shakespeare Suite by Walton introduces new instruments to the percussion players and different rhythmic patterns than ordinarily met in junior high orchestra literature.

2. Considerable attention was given to the arranger of the music chosen. Ralph Matesky, David Stone, Philip Gordon, and Merle Isaac are wise public school music men and their music is generally reliable and will sound good. As music men are apt to say, "These men arrange music which lies well."

3. It was planned that as little repetition as possible be made of music already in the school orchestra repertory. Some music was chosen even though it was already in the general library because of its unique educational value as proven through years of use. As previously mentioned, Moussorgsky's Hopak is a good example of

this. The arranger is Merle J. Isaac. Matesky's Chorale and Invention (Bach) was included even though it has been in the library for many years. Mr. Matesky's arrangements are always well-placed for winds and well-edited for strings.

4. Well-known composers with whom the student should be acquainted were represented in the final list. In fact the selection was first made with the composer in mind; then the technical challenges, arranger and overall educational value were considered.

See Appendix A "Project Library Materials List"

A combination playing, listening, study routine for the orchestra students was made for each selected piece of literature. This routine, through the use of recordings, analysis materials and historical background will help the student to obtain the maximum knowledge and understanding of the orchestra literature thus rehearsed.

METHODS

This material was all incorporated into outline form; each set of music having its own information and recording filed with it in the Project library.

A detailed analysis called a Digest was made of each set of music chosen for the Project library. This includes:

1. Classification into one of the four main classes of musical composition from the pens of the "Giants of Music." This includes baroque, classical, romantic-impressionistic and contemporary-modern.

2. A short, decisive resume of the historical background, life, period, general style and contemporaries of each composer.

3. Each piece of music chosen has been carefully edited and attention drawn to particular technical difficulties involved for all instruments, not only strings. New techniques unique to this piece of music or idiomatic to the composer's style have been discussed. See Appendix B, an edited score of Bartok Suite, which will give the teacher all marked bowings, positions and style. The accompanying string critique in the Digest gives the conductor additional aid for clarification and explanation of the edited string parts. See Appendix C, string critique for the Bartok Suite.

4. A string terminology (Appendix D) which includes in alphabetical order every string term referred to in the Digest and definition and explanation thereof.

5. A brass, woodwind critique was included in those Digests for the music which seemed to have involved technical parts for these instruments. This was not always necessary as the teachers are all brass and woodwinds specialists.

6. A percussion sheet which lists percussion terminology and its French and German equivalents. The necessary equipment for the particular piece of music being studied is checked for the student to expedite his preparation for the rehearsal.

7. A Digest terminology which lists in alphabetical order all musical terms (excluding string terms which were explained

in the string terminology) used in the Digest. A correct, exact and simple definition was given to each term. See Appendix E "Digest Terminology". See Appendix F "Reference Books".

A good recording of the music as recorded by the world's best symphonic orchestras is included with the music and the Digest in one package (e.g. envelope style). The recordings were chosen from reliable catalogues but preference was given to the New York Philharmonic series, the Boston Symphony (Eric Leinsdorf), the Berlin Philharmonic (Herbert van Korajan), and the Philadelphia Orchestra (Eugene Ormandy). In a few cases the literature was recorded by a piano rather than an orchestra since that particular music was an arrangement of piano repertory.

The recording of the music studied by the orchestra students is included with the music and the Digest in one large envelope-style carrier filed in the Project library.

The junior high school student was chosen for the pilot project because this age seems more receptive and pliable than the older high school student as well as more coordinated and physically capable than an elementary student.

There is an excellent string program in the elementary schools in the Lincoln system which feeds the junior high programs. A junior high orchestra teacher can expect to inherit an average of 10 to 12 string players each year. This means that most of the junior high schools can support good 7th, 8th, and 9th grade orchestras where the strings, brass, woodwinds, and percussion are well-balanced. The bands in the schools absorb the excess brass, woodwinds, and percussion. Thus one can see the importance of good orchestra literature being available and used to best advantage.

FINDINGS

At the beginning of the academic year 1966-67 all orchestra students were given a music and composer-recognition test. This test was in two parts. The first (general part) was given to all students. The second part was a separate test for string, wind, and percussion players relative to the technique and knowledge of their own instrument. (See Appendix G)

In every case the general music knowledge of the student was very low and the technique and instrument knowledge of the string player was lower than the wind and brass players. The percussion students all did very badly on all test parts.

The same test was given in the spring of the academic year 1966-67. In all cases the scores were raised, especially in the string and wind player's sections.

As a result of the first test given in the fall of the academic year 1966-67, the orchestra teachers realized the lack of general musical knowledge of their students. Almost every teacher immediately started an organized plan of some kind to discuss composers, periods, and compositions with his class. Suddenly the student was learning more than how just "to play" his instrument. The orchestra teacher was most receptive to the Project because all the information he needed to give his students was available to him in Digest form, filed with the music and its recording in the Project library.

In the spring when the test was again given to the same students it was obvious that the student had learned something about music history and appreciation. Granted, it is accepted that teaching through a testing program is not the best pedagogical method; it at least prompted the teachers to start some kind of instruction in this direction.

A more detailed analysis of the test results is to be made this year as requested by the Coordinator of Secondary Curriculum of the Lincoln Public Schools. It is already obvious that of the orchestra students, the string players learned the most technique during the year. There are probably two reasons for this:

1. The Lincoln Public Schools has two specialists on the faculty who happen to be the Director and Co-director of the Project. With this specialized help the string players were exposed to exacting drills in bowing styles, positions and violinistic styles involved in the Project music. For example, the study of the Bartok Suite by all

city junior high school orchestra students when this music was performed in the All-City Festival March 1967 exposed the string student to the study of spiccato, broad spiccato, detaché, legato, collé, sautillé, as well as the study of music in I, III and V positions.

2. String instrument playing involves much more technique than other instruments and the students had not been exposed previously to an organized and coordinated procedure of teaching.

With the help of the string terminology in each Digest the string students were given a thorough study of all bowing styles, positions, and special effects (e.g. col legno) as included in the string terminology. The organization of the string teaching was approximately in the following form:

September-October	Scales, finger patterns, III position, martelé, détaché
November-December	Spiccato, sautillé, ricochet, II and IV positions
January-February	Study of Festival music with special bowings and styles pertinent to the music
March-April	Small ensemble work--quartets, trios, etc. This gives an opportunity to teach special styles pertinent to specific periods, e.g. the grace note in Mozart or the Vivaldi Concerto Grosso style.

A comparison of the results of the tests given early and late in the 1966-67 academic year convinced the music administration that some beginning has been made into enlarging the scope of the instrumental music class in the Lincoln Public Schools. Too often the teaching has been confined to the technique of the instrument; now the teachers as well as the students have become aware of the possibilities of further enrichment as well as education of these young players who wish to enjoy the arts and humanities for their own sake as they (the students) become the potential audiences of the future.

The academic material prepared for this junior high school orchestra repertory project will be used as the core of the study for a proposed University of Nebraska Institute, "Improving and Enlarging the Nebraska String Plan." See Appendix H.

A project similar to the junior high school orchestra repertory project has been submitted to the Office of Health, Education, and Welfare. It is an extension into the elementary grades wherein the same literature is used except in thematic form. This project is pending approval. See Appendix I.

After one year of using the Project in the Lincoln Public Schools the general consensus of opinion among the orchestra teachers was that a higher degree of excellence in musical knowledge as well as ability was attained.

It has been planned to extend the Project into the curriculum of the high school orchestras next school year 1968-69. To prepare for this, the Coordinator of Instrumental Music is organizing a summer workshop during which time ten more difficult sets of literature will be edited and for which Digests will be made. This music has already been purchased.

CONCLUSIONS

This Project is the beginning of a planned, required curriculum for each orchestra conductor in the Lincoln Public Schools instrumental music department. In most cases the teachers have been concerned previously with the curricula and achievement records pertaining only to the technique of the instrument. The music that the student played was of secondary importance to the teaching of technique. Good literature was in the school library but it was not preferred by the orchestra conductors who are mainly brass and woodwinds specialists. It is agreed that knowledge of good orchestra literature comes easier to an orchestra player than to one whose experience in playing has been in band groups. It has been interesting to note the surprise of some of the orchestra directors when they discovered how well-received the "Great Masters" have been by the junior high orchestra students. One of the most popular of all the music in the Project library is Handel's Fireworks Music. The music is good; it is well-arranged so that a good sound is acquired quickly, and the story of why it was written and how it was first performed fascinates the young musician. No one needs to "sell" Handel to the junior high student; his music does the job for him.

For the second consecutive year this spring's Festival of Musical Arts will include in the junior high school orchestra program three pieces of literature from the Project library. This means that every junior high orchestra player in the City of Lincoln will be studying in depth the music, life, and styles of Bach, Wagner, and Britten this year. In addition each orchestra conductor is required to have his students study at least four sets of literature from each of the main periods of musical composition. These 16 sets of literature serve as the core curriculum from which the orchestra directors may deviate into their own methods and purposes of music teaching.

Projection into modular scheduling has begun in the new East High Educational Complex in Lincoln. The Coordinator of Instrumental Music and the director of this Project have already outlined a curriculum of inter-disciplinary fine arts teaching. With the Project as the main basis for the organization, the art, literature, and music classes will combine into a fine arts course conducted by a team teaching plan. Music will be taken from the Project library since the background information is already available. The art and literature relative to the Baroque period will also be introduced to the instrument player, thus broadening his concept of the Baroque and consequently the other main periods of composition. It might be necessary to overlap

two consecutive periods of composition in order to accommodate the art and literature disciplines.

Mr. Louis Angelini, composer in residence in the Lincoln Public Schools during the present academic year, has brought a new dimension to our teaching. His workshops on modern music have been extremely interesting as well as shocking. More than ever it seems necessary that we maintain a good balance among Baroque, Classical, Romantic, 20th Century, and now Modern and even Avant Garde. The junior high students seem quite receptive to Mr. Angelini and his graphs, but we teachers who respect our students have to be reminded continually how impressionable the junior high age is--especially the 7th grade. As we show our love and respect for the "Great Masters" of music, so will our students reflect our sentiments. Then will be the time to extend them into the modern contemporary music scene.

Appendix A

Project No. 5-8339
Contract No. OEC-3-7-008339-0450

Library Materials for IMPROVING AND EXTENDING THE JUNIOR HIGH SCHOOL ORCHESTRA REPERTORY

COMPOSER-ARRANGER	TITLE	CODE	RATING
Bach-Matesky	Chorale and Invention	B2	moderate
Bach-Ormandy	Chorale-Prelude (Sleepers Awake)	B3	difficult
Bach-Matesky	Minuet from Notebook II for Anna Magdalena Bach	B1	easy
Bartok-Serly	Bartok Suite	20th2	moderate
Beethoven-Page	Country Dance in C	C3	moderate
Beethoven-Matesky	Song of Brotherhood from Symphony No. 9	C1	easy
Beethoven-Moses	Symphony No. 1, Movements I, II, III, IV	C4	difficult
Beethoven-Herfurth	Symphony No. 5, Excerpt 1st Movement	C2	moderate-difficult
Beethoven	Thunderstorm from Symphony No. 6 (Pastorale)	C10	difficult
Brahms-Carlin	Andante from Brahms Double Concerto	R5	easy
Brahms-Riesenfeld	Hungarian Dances No. 1 and 3	R3	difficult
Brahms-Gardner	Hymn of Freedom (Theme from Finale 1st Symphony)	R1	easy
Brahms-Leidig	Symphony No. 1 (4th Movement)	R12	difficult
Brahms-Collier	Symphony No. 4 in E Minor	R15	moderate
Brahms-Jurey	Theme and Finale (Variations on a Theme of Haydn)	R4	easy-moderate
Buxtehude-Blinkerd	Four Chorale Preludes	B8	difficult

Appendix A continued

COMPOSER-ARRANGER	TITLE	CODE	RATING
Chopin-Dello Joio	Three Songs of Chopin	R16	easy
Copland	Letter from Home	20th5	difficult
Corelli	Concerto Grosso No. 8 (Christmas Concerto)	B9	difficult
Corelli-Muller	Fugue and Vivace	B10	moderate
Debussy	Mazurka	20th8	moderate
de Falla	Ritual Fire Dance	20th9	moderate
Franck	French Christmas Suite	R17	easy
Frescobaldi-Kindler	Toccata	B11	difficult
Giannini	Symphony No. 2	20th10	difficult
Handel-Gordon	Fireworks Music	B6	easy
Handel-Zamecnik	Minuet from Berenice	B5	moderate
Handel-Matesky	Musette from Concerto Grosso No. 6	B7	moderate
Handel-Kindler	Prelude and Fugue in D Minor	B4	difficult
Handel-Stone	Suite No. 1 from Water Music	B12	moderate
Handel-Stone	Suite No. 2 from Water Music	B13	moderate
Haydn-Stone	Divertimento	C5	easy
Haydn-Woodhouse	Melodies by Joseph Haydn	C6	moderate
Haydn	Symphony No. 85 (The Queen)	C7	moderate-difficult
Kabalevsky	Comedians Gallop	20th15	difficult
Mendelssohn-Hayes	Dance of the Clowns from A Midsummer Night's Dream	P19	moderate
Mendelssohn-Woodhouse	Melodies from Elijah	R20	easy

Appendix A continued

COMPOSER-ARRANGER	TITLE	CODE	RATING
Mendelssohn	Son and Stranger Overture	R22	moderate
Menotti	Introduction, March and Shepherd's Dance from Amahl and the Night Visitors	20th14	difficult
Moussorgsky	Hopak from Fair at Sorochinsk	R23	moderate
Mozart-Werner	Fantasy for a Musical Clock	C11	difficult
Mozart-Carlin	March from the Marriage of Figaro	C8	easy
Mozart-Matesky	Symphony No. 39 (Minuet and Trio)	C9	moderate
Ravel	Pavane	20th23	moderate
Rimsky-Korsakov	The Golden Cockerel	R26	difficult
Rossini	Pas de Six from William Tell	R27	moderate-difficult
Schubert-Gordon	Allegretto Grazioso	R7	easy
Schubert-Seredy	March Militaire, No. 1 in D Major	R8	moderate
Schubert	Symphony No. 6 in C Major	R2	difficult
Schumann	Symphony No. 1, Scherzo	R28	moderate
Strauss-Perry	Der Rosenkavalier	20th3	easy
Stravinsky	Danse Russe	20th17	moderate
Telemann-Whitney	Air and Courante	B14	moderate
Tschaikovsky	Marche and Trepak from Nutcracker Suite	R29	difficult
Vaughan Williams	March Past of the Kitchen Utensils	20th1	difficult
Vaughan Williams	Prelude 49th Parallel	20th22	moderate
Vaughan Williams	Two Shakespeare Sketches	20th18	easy-moderate

Appendix A continued

COMPOSER-ARRANGER	TITLE	CODE	RATING
Villa Lobos	Le Polichinelle (Punch)	20th19	moderate
Vivaldi-Matesky	Concerto Grosso in D Major	B15	moderate
Vivaldi-Matesky	Concerto Grosso in G Major	B16	easy
Wagner-Duetzmann	Chorale and Finale from Die Meistersinger	R11	difficult
Wagner-Schmid	Procession of the Grail from Parsifal	R10	difficult
Walton	Four Dances from Facade	20th4	difficult
Walton	A Shakespeare Suite (Richard III)	20th20	difficult

Appendix B

Edited String Parts
of Bartok Suite by Bartok.

Because of copyright laws, only one copy of each string part is included in the final report.

Bartok Suite

Bartok — 20th
Arr. Serly — 2
moderate to difficult

STRING CRITIQUE

GENERALITIES

Finger Patterns, Extensions and Contractions:
First violin -- 1-2, 2-3, 3-4, ext.; 1st finger extension.
Second violin -- the same.
Viola -- 1-2, 2-3, 3-4, ext.
String bass -- 1st finger extension (pivot).
Cello -- lowered extensions.

Positions:
First violin -- I, II, III, IV, V, VI. Viola -- I, II, III.
Second violin -- ½, I, II, III, IV, V. Cello -- I, II, III, IV.
String bass -- ½, I, II, II½, III, III½.

Bowing: Legato, lifted bowing, sonfile, flying staccato, spiccato, colle, portato, sautille, sustained martele, flying spiccato.

Pizzicato: R.H., single-notes, double-notes, triads.

Ornaments: grace-notes (1st violin part).

Tremolo: 32nd note tremolo (P).

Dynamics: P, mP, mf, piuf, f, ff, < , > , dim., sfz.

Rhythms: triplets against duplets (after (20) in No. 3).

Meters, tempos and tempo changes: 2/2, 4/4, 3/4, alternating 4/4 and 3/4, .
𝅗𝅥 = 60, ♩ = 132, ♩ = 80, ♩ = 104.

Double-notes:

1st violin -- 1 1 1 2 1
3-m3, 2-P4, 1-P5, 1-M6, o-M6.

2nd violin -- 1 1 o 2 o 1 1 o
1-P5, o-M6, o-P5, 1-m6, 2 - m3, 3-M3, o-m6, 3-M2,
3 1 1 1 2 4 o
0-P8, 3-m3, 2-P4, 2-A4, 1-M6, 2-M7, 1-P4.

viola -- o 1 3 o o o 2 3 1
2-M3, 2-A4, 2-M6, 1-P4, o-P5, 1-M2, 2-P5, 3-P5, 2-P4,
2 1 1 1 2 3 1 2
o-m7, o-m6, o-M6, 3-M3, 4-M3, o-P8, 1-P5, o-M7.

cello -- 1 o 3 4 4 1 3
1-P5, o-P5, 3-P5, 4-P5, o-P8, o-M6, o-M7.

Bartok Suite

GENERALITIES cont.

Chords: 1st violin — 2 2 2 o / 1 1 2 1 / o -G Major, o-G Major, 1- C# minor, 2-quartal triad.

2nd violin — o 1 2 1 2 2 / ½ 1 1 1 1 / o-G Major, o-C Major, o-E minor, 1-E minor, o- G Major,
3 2 =
2 1
1-C# minor, o-C minor.

viola — 2 2 o 2 2 / 1 2 2 1 1 / o-F Major, 1-B♭ Major, 3-F Major, 1-C# minor, 1-A minor,
o
2
1-quartal triad.

cello — 1 2 2 / o 1 1 / o-G Major, o-C Major, 1-C# minor

Harmonics: 1st violin -- mid-string E.
viola -- mid-string A and D
cello -- mid-string C, D, A
string bass -- mid-string D

Signs: <, >, /, ..., ^, ⊓, v, ⌒, ⌒//, ⌒, ^.

Vocabulary: divisi, forte, piu forte, unison, sforzando, mezzo forte, diminuendo, allegro, broad spiccato, pizzicato, arco, mezzo piano, volta subito (v.s.), crescendo, subito piano, crescendo molto, poco ritardando, lento, rubato, allegretto, non rubato.

Comment: viola part makes use of treble clef.

Bartok Suite

PARTICULARS

1. Peasant Song -- all string parts generally move together.
The style is a very well sustained legato at a relatively high dynamic level. The quality of tone and the sostenuto style present the problems. Except for the high notes in the 1st violin, the fingering was determined through the demands of smoothness and the need to produce a consistent quality of tone. The parallel 4ths and 5ths, beginning 1 before (10), must be very well tuned.

2. Slovakian Dance -- 4 before (10): flying staccato in all string parts.
The bow should not leave the string until after the sounding of the first 8th-note.
The fingering in the viola part is designed to make use of the stronger fingers as well as to keep the tone quality consistent.

2 and 1 before (10): all string parts -- spiccato, but broad - not the "pecky" type. The bow should barely leave the string.

3 and 2 before (50): the strings (except for the bass) enter canonically. Each section should understand how its part relates to the others.
viola -- treble clef.

Last 3 measures: inaudible bow change necessary on the sustained notes. Last two notes colle to get greatest possible accent.

3. Evening in the Country -- Beginning to (10): Tremolo (piano) in the 1st and 2nd violins in the upper 1/3 of bow. The rubato melody, viola and cello parts, should be very expressive with good clear emphasis to make the melody stand out. The conductor, of course must dictate the rubato.

(10): 1st violin -- crisp but not too short spiccato bowing at the middle of the bow. The dotted quarter-note should move the bow to the frog, the half-note dictates movement back to, but not beyond, the middle. The following 8th-note is slurred on to the ⌐ but jerked slightly to begin the spiccato anew.
Two fingerings are given for 4 and 5 after (10): Neither is utterly comfortable but each has its advantages. The upper one makes more use of the brighter E string; the lower one does not require such quick shifting. This is a good passage for the teaching of shifting among II, III, and IV positions.
3 middle parts -- the pizzicato punctuation is quite important. The players should play as many of the double-notes and chords as they are capable of doing.

Lento rubato after (20): the triplet accompanying figures should be spiccato but with not much separation and with very little lifting of the bow.

Bartok Suite

PARTICULARS cont.

1 before (45) and similar places; use detache porte for the syncopations in order to make them clear.

4 before the end: string bass -- extend (pivot) 1st finger so that the notes B and D can be played without a shift.

3 before the end: viola, cello, string bass -- inaudible bow change is required.

4. Bear Dance -- Beginning: 1st and 2nd violin -- Since the tempo creates quite rapid 8th-notes (played sautille), the 1st two notes (16ths) are likely to be played twice as slowly as they should.

5th measure: this melody must be played very incisively. Since the bow leaves the string between each note some players will be quite likely to bounce the bow placidly instead of giving each note the strong attack it requires.

5 before (30): cello -- stay on the D string starting in IV position to avoid rawness of the open A &to keep a consistent tone quality. At 3 after 30, let the open D string ring along with the fingered D on the G-string. This applies also to the string bass 3 before 40.

5 after (70): 2nd violin -- finger G^{b} as if it were F#. Stay on the G string during most of the crescendo and to the climax for more power.

5 before (80): viola -- to avoid the dangerous intonation problem in taking the perfect 5th with the same finger, use II position as indicated.

2 after (100): 1st and 2nd violins and viola -- last two quarter-notes flying spiccato but do not take bow beyond the middle so that the following whole-note (only 2 beats) will not be started with a chattering.

EXPLANATION OF STRING TERMINOLOGY

Arco -- with the bow.

Am frosch -- at the frog or the heel of the bow.

Arpeggio --

1. Legato arpeggio (different note for each of 3 or 4 strings) -- bow moves in the same direction for 3 or 4 notes and in a smooth arc (↘ or ↗) taking 1 note and 1 string at a time.

2. Sautillé arpeggio (different note for each of 3 or 4 strings) -- bow moves in a different direction for each note and string while springing as in regular sautille.

3. Springing (saltando, ricochet or jeté) arpeggio -- same as #1 above except that the bow springs.

Au chevalet -- at the bridge (see sul ponticello).

Au talon -- at the frog or the heel of the bow.

Collé -- the string is approached from the air and "pinched" lightly with the bow. The tone is sounded simultaneously with the "pinch" and the bow is lifted from the string immediately. It is similar to pizzicato except that the bow rather than a finger displaces the string.

Col legno -- the string is struck with the wood of the bow. The usual method is to strike with approximately half the hair as well as the stick. The bow hair may either be turned away from the bridge or toward the bridge since either can be quite satisfactory in producing the required quality of tone.

Contraction -- placing fingers closer together on the strings than their normal placement requires.

Dämpfer -- the mute.

Détaché -- separate smooth bow strokes, one for each note, with no variation in pressure and no break between notes. This bowing is also known as the simple détaché to distinguish it from the variations given below.

1. Grand détaché -- same as the above but using the whole bow for each note.

2. Accented détaché -- each bow stroke begins with a sudden increase of speed and pressure but without "pinching" the string sharply as in martelé -- no separation between the notes.

3. Accented grand détaché -- same as #2 above except that a whole bow is used for each note.

4. Détaché porté -- stroke begins with a slight swelling followed by a gradual lightening of the sound (see portato). There may or may not be a small spacing between the notes but the impression should be that the notes are slightly separated.

Détaché -- (continued)

5. Détaché lancé -- a shortened quick bow stroke beginning with great speed slowing toward the end of the sound. Usually there should be a clear separation of the tones. The notes are neither accented nor swelled and are played like a martelé without the "pinch".

Extension -- placing a finger or fingers farther apart on the string than their normal placement.

Finger patterns -- the patterns of spacing between fingers of the left hand. These are not applicable on the string bass and could apply to the cello only in thumb position.

1. 1-2 pattern means 12 3 4.
2. 2-3 pattern means 1 23 4.
3. 3-4 pattern means 1 2 34.

} The basic finger patterns

4. Extended or All-whole-step or whole-tone pattern means 1 2 3 4, i.e., no fingers are placed closely together.

5. 1''23 4 pattern indicates the presence of an augmented 2nd between 1st and 2nd fingers (an extension) and a half-tone between 2nd and 3rd fingers.

6. 12''3 4 pattern -- augmented 2nd between fingers 2 and 3; half-step between fingers 1 and 2.

7. 1 23''4 pattern -- augmented 2nd between fingers 3 and 4; half-step between fingers 2 and 3.

8. Other finger patterns are not only possible but practical and are indicated with their full configurations as were the "augmented second" patterns (nos. 4, 5 and 6 above).

Flautando or flautato -- indicates the production of a flute-like tone accomplished by bowing lightly and with speed over or near the edge of the fingerboard.

Fouetté (whipped bowing) -- the bow strikes the string suddenly and sharply after being barely lifted from the string to begin the stroke -- usually performed up-bow at the tip.

Frog -- as a bowing indication, it means that the player should use the hair near the frog of the bow to produce the sounds asked for.

Harmonics -- flute-like tones produced by touching a string in places (nodes) that force the string to divide itself into fractions of itself (halves, thirds, fourths, fifths, etc.)

1. Natural harmonics -- produced by touching an open string.

2. Artificial harmonics -- produced by touching a string shortened by a "stopping finger" (artificial nut).

"Hook" -- attaching one or more notes to the same bow stroke. This usually applies to notes that would be played with separate bows if it would be advantageous to do so.

Jeté -- see ricochet.

Legato -- smoothly slurred notes.

Lifted bowstrokes -- bowing that involves lifting the bow from the string to achieve the proper effect.

"Link" -- see "hook".

Louré -- see portato.

Martelé -- a staccato producing type of bow stroke, well accented, biting and strong.

1. Simple martelé (usually just martelé) -- bow pressure is set before the tone begins so that the string will be "pinched" at the start of the stroke. After the "pinch" most of the pressure is released. The bow moves rapidly. Each note must be separated from the others. The tone is percussive, resonant, and staccato.

2. Sustained martelé -- same as simple martelé except that the tone is held out. An adequate amount of bow must be available for the note in question. The bow is considerably slowed after the martelé attack ("pinch").

3. Grand martelé -- the simple martelé executed with the whole bow.

Martelé attack -- see #2 and #1 under martelé above and also under "pinch".

Martellato -- this means either martelé or a bowing that sounds like a martelé, i.e., in a martelé style.

"Pinch" -- the pressure applied to the string with the bow which, when the bow is moved, results in a consonant-like beginning of a tone. This is the martelé attack.

Pizzicato -- plucking the string with a finger or the thumb. Left hand pizzicato is indicated with a plus sign (+). Indications as to which hand is to be used are R.H. and L.H. or M.D. (mano destra) and M.S. (mano sinistra).

Point of contact -- the place on the string at which the bow is placed.

Portato (louré) -- two or more detache porté notes performed on the same bow stroke.

Restez -- remain in the position.

Ricochet -- the bow is dropped (or thrown) on the string and allowed to rebound making possible two or more notes per impulse.

Saltando or Saltato -- a general term meaning springing, rebounding or bounced.

Sautillé -- a springing bow stroke that obtains its effect through the natural spring of the bow coupled with the correct motion of the bow hand and arm. It can be executed from the lower 1/3 of the bow to somewhat above the middle.

Son filé (spun tone) -- the long sustained tone. The best point of contact is nearer the bridge than it is with faster moving bow strokes. The player needs to match up the duration of the tone with bow speed and sounding point. When the proper relationships are achieved, the tone "spins out" almost without effort.

Sounding point -- see point of contact.

Spiccato -- the bow is dropped from above the string and rebounds into the air. The flying spiccato is a series of spiccato notes played in the same bow direction.

Staccato -- a general term meaning that the notes are shortened.
-- a specific term meaning to the string player that a series of small martelé strokes are to be executed on one and the same bow stroke. (Also called solid staccato and martelé staccato.)

1. Rapid or nervous staccato -- executed by a very rapid oscillation of the bow arm which may need to be somewhat tensed to achieve success.

2. Flying staccato -- performed in the same manner as the solid staccato except with a lighter pressure so that the bow leaves the string between notes.

Staccato volante -- flying staccato (see immediately above).

Sul ponticello -- play with a relatively light bowstroke near enough to the bridge so that a nasal glassy tone quality is produced.

Sul tasto, sul tastiera, or sur la touche -- see flautando.

SIGNS:

1. Dots may mean any form of détaché or any type of staccato bowing.

2. Dashes may mean detaché or detache porté.

3. Dashes and dots combined may mean detaché lancé, a modified spiccato or a modified martelé.

4. The tie or slur mark will mean either to tie the notes or to slur the notes (legato).

5. The tie or slur mark in conjunction with dots will usually mean staccato, flying staccato, flying spiccato, or ricochet.

SIGNS (continued):

6. The tie or slur mark in conjunction with dashes will mean portato (louré).

7. The staple-shaped sign (⊓) means down-bow. This sign sometimes occurs upside down.

8. The sign (v) means up-bow. This sign also occurs upside down in some editions.

9. The comma or apostrophe usually means to lift the bow or at least to phrase (breathe). It sometimes also means to recover the bow, that is, move it through the air to the frog.

10. The sign,) , means to lift the bow.

11. The sign // means to stop or to lift the bow or both.

12. The sign / over a note means fouette or whipped bowing.

13. The point or wedge (▼) often means martele or a martellato execution.

14. The sign, x (or ∩, or ∪), means an extension of one half-step.

15. The sign $\frac{x}{x}$ (or xx) means an extension of one whole-step.

16. The sign ⚲ indicates the use of the thumb to finger a note.

17. Bow placement or the area of the bow to be used:
    a. Fr. -- near the frog of the bow.
    b. M. -- near the middle of the bow.
    c. Pt. or tip. -- near the point or tip of the bow.
    d. L.1/2, L.1/3, L.1/4 -- the lower 1/2, 1/3, 1/4 of the bow.
    e. U.1/2, U.1/3, U.1/4 -- the upper 1/2, 1/3, 1/4 of the bow.
    f. WB, 1/2B, 1/3B, 3/4B, 1/4B, etc., means to use a whole bow, 1/2 of the bow, 1/3 of the bow, 3/4 of the bow, 1/4 of the bow, etc.

18. The positions are indicated as follows:

    (½) - half position.
    I - 1st position.
    II - 2nd position.
    II½ - intermediate position between 2nd and 3rd positions.
    etc.

DIGEST TERMINOLOGY

Absolute music	In contrast to programme music - music that has no admitted association with anything outside of itself.
Aria	A song for one or more voices.
Atonality	No key used.
Avant garde	Pertaining to those in the arts who create, produce or apply new or original ideas, designs, and techniques.
Cadenza	A technically brilliant sometimes improvised solo passage toward the end of a concerto.
Canon	A device of imitation by one melodic line of another.
Cantata	Like short story is to novel, cantata is to oratorio; biblical text is often used.
Chorale	Congregational hymn of Lutheran church.
Chorale-prelude	Elaboration of the chorale played before the singing.
Classic sonata	Form of the symphony (4 movements).
Clavichord	Clavier hit by tangent - usually 4 octave range.
Clavier	Any keyboard instrument; clavichord, harpsichord, etc.
Concerto	Solo instrument with orchestra.
Concerto Grosso	Succession of movements played by 2 or more solo instruments with full orchestra.
Continuo	Figured bass line in Baroque era.
Contrapuntal	The combination of 2 or more independent parts in a harmonious texture.
Divertimento	Light music; generally played outdoors. Usually has more than 4 movements.
Fantasia	The composer exercises his fancy without following any conventional form.
Fugue	Contrapuntal composition in 2 or more parts.
Harmonic series	A series of notes consisting of a fundamental (the lowest pitch) and one or more upper partials, variously called harmonics or overtones.

Harpsichord	Clavier with strings struck by quills.
Impromptu	Spontaneous music.
Invention	Short two-voiced clavier pieces.
Kappellmeister	Director of music to a Prince, King or Nobleman.
Lied (pl. Lieder)	German art song.
Leitmotiv	Leading theme in a symphony; in opera tagging every character with a musical label.
Mass	Part of the Ordinary Mass of Catholic church.
Mastersinger	Member of the 15th - 16th century German guilds for cultivation of music and poetry.
Musette	Bagpipe - also movement of a suite.
Opera buffa	Comic opera.
Oratorio	Drama sung but not staged, costumed or acted.
Partial	First tone in the harmonic series.
Partita	Suite, several parts combined.
Passion	Music sung from text of Gospels related to Christ and Holy Week.
Polyphony	Style of writing where composer pays particular attention to melodic value of each part.
Polytonality	Use of several keys or tonalities at same time.
Prelude	Introductory movement.
Programme music	Music that tells a story, paints a picture or sets a mood.
Recitative	A style of singing that is more closely related in pitch and rhythm to dramatic speech than to song.
Requiem	Mass for the dead.
Rondo	Last movement of concerto or symphony.
Scherzo	Literally a "joke." 3rd movement of a symphony.

Sonata-allegro form	A exposition B development A recapitulation
Suite	Set or series of French dances.
Symphony	Sonata for orchestra in 4 movements: 1. sonata-allegro 2. slow 3. minuet or scherzo 4. rondo
Tonality	A system in which all tones gravitate to a certain tone.
Virtuoso	Soloist.

Appendix F RESOURCE MATERIALS

Alexanian, Diran — The Technique of Violoncello Playing
Editions Salabert

Bakeless — Story Lives of Great Composers
Lippincott

Baldwin — A Listener's Anthology of Music
Silver Burdett

Brandt — The Way of Music

Bulla — Stories of Favorite Operas
Crowell

Cross, Hilton — Encyclopedia of the Great Composers and Their Music
Ginn & Co.

Culver, Charles — Musical Acoustics
Blakiston

Dolejsi — Modern Viola Technique
University of Chicago Press

Duvoll, W. Clyde — The High School Band Director's Handbook
Prentice-Hall

Dykema-Cundiff — School Music Handbook (New Edition)
C. C. Birchard

Eisenberg, Maurice — Cello Playing of Today
The Strad, London

Elson, Louis C. — The History of American Music
Macmillan

Ewen, David — World of Great Composers (from Palestrina to Debussy)
Prentice-Hall

Appendix F continued

Ewen, David	The Complete Book of Classical Music Prentice-Hall
Ferguson, Donald	A History of Musical Thought F. S. Crofts
Flesch, Carl	The Art of Violin Playing Book 1 and Book 2 Carl Fischer
Gallamian	Violin Technique Prentice-Hall
Grove	Dictionary of Music and Musicians St. Martins Press
Hughes	The Biographical Dictionary of Musicians Blue Ribbon Books
Kaufman	The Little Book of Music Anecdotes
Kennan, Kent Wheeler	The Technique of Orchestration Prentice-Hall
Kinscella, Hazel	Music and Romance R.C.A. Victor Company
Matesky and Rush	Playing and Teaching Stringed Instruments Prentice-Hall
McKinney-Anderson	Discovering Music (complete set) American Book Co.
McKinney, Howard	Music and Man American Book Co.
Music Educators National Conference	The String Instruction Program in Music Education

Appendix F continued

Normann, Theodore F.	Instrumental Music in the Public Schools Oliver Ditson
Potter, Louis, Jr.	The Art of Cello Playing
Sachs, Curt	Our Musical Heritage Prentice-Hall
Skolsky	Evenings with Music Dutton & Co.
Spaeth, Sigmund	The Art of Enjoying Music Permabooks
Stringham	Listening to Music Creatively Prentice-Hall
Tischler, Hans	The Perceptive Music Listener Prentice-Hall
Trzcinski, Louis C.	Planning the School String Program Mills Music, Inc.
Upton-Borowski	The Standard Concert Guide Blue Ribbon Press
Westrup-Harrison	The New College Encyclopedia of Music The Norton Library

Appendix G

LINCOLN PUBLIC SCHOOLS
Lincoln, Nebraska

MUSIC TEST

Improving and Extending the Junior High Orchestra Repertory

Name_____ School_____

Grade_____ Age_____ Instrument_____

Part I

Fill in the blanks:

1. Name the four periods of musical composition:

   _____ _____

   _____ _____

2. The use of two keys at the same time in a piece of music is called _____.

3. Beethoven composed _____ symphonies.

4. Put the following composers in chronological order:

   Mozart _____

   Stravinsky _____

   Bach _____

   Brahms _____

   Beethoven _____

   Schubert _____

5. A Mass written for the dead is called a _____.

6. A Symphony generally has _____ movements.

7. A solo instrument played with orchestra accompaniment is called a _____.

8. Music sung to the text taken from the Bible is generally called a _____.
9. Count Ezterházy was a patron of the famous composer _____.
10. _____ wrote The Messiah.
11. Mozart was a child _____.
12. Music written by living composers is called _____ music.
13. Beethoven used a _____ with his orchestra in his Ninth Symphony.
14. Write the rhythmic pattern used as the opening two-bar theme in Beethoven's Fifth Symphony. Use no staff or key signature.

15. Schubert wrote a symphony with only two movements and part of the third. It is his famous _____ Symphony.
16. Name two famous modern composers. (Living or not.)

_____ _____

17. What composer was born in Germany, spent most of his life in England, and was buried in Westminster Abbey? _____
18. Stravinsky wrote a ballet about a puppet. It is called _____.
19. The idea of a home key where every note gravitates to a certain note is called _____.
20. When a composer goes from key to key in his music he is _____.

21. Richard Strauss' Til Eulenspiegel's Merry Pranks is called a _____ _____.
22. _____ had 23 children.
23. Beethoven was quite unhappy in his old age because of his growing _____.
24. The Surprise Symphony was composed by _____.
25. Although he lived to be only 35 years old, _____ was one of the world's greatest composers.
26. Some of the most famous German operas were written by _____.
27. A well-known living composer who was born in Russia and became an American citizen is _____.
28. Bach wrote most of his early music for the _____.
29. A chorus that is staged, has scenery and costumes is singing an _____.
30. Music written to tell a story, paint a picture or create a mood is called _____ music.

Part II

1. A marking in music which means to play softly and gradually get louder is _____.
2. A is called a _____.
3. Accelerando is a word meaning to _____ _____.
4. Tutti means that _____ should play.

5. Con Sordino means to use a _____.

6. D. C. means to play at the _____.

7. Fine is the _____ of the music.

8. Andante is a word to signify a _____ tempo.

9. A minuet is in _____ time.

10. A light, gay, capricious movement of a symphony is a _____.

Name _____ Instrument _____

1. Give the first eight open partials on your instrument starting with the fundamental.

2. Is the bore of your instrument "conical" or "cylindrical"?

   _____

3. USE SEPARATE SHEET. Give the fingering, position, or valve combinations for a two octave chromatic scale. (Place note on staff and give name of note.)

4. What is the interval of transposition of your instrument from concert pitch? _____

5. Write an F concert scale for your instrument.

6. Describe the basic embouchure for your instrument. _____

   _____

7. Describe proper breath support. _____

   _____

8. Build a Major scale beginning on E, indicating half-steps.

9. Place on staff lowest and highest note of your instrument.

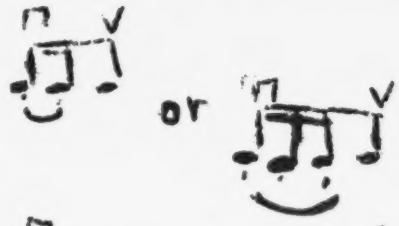
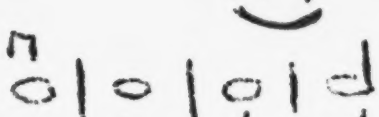
10. List at least three common faults or problems of your instrument.

_____

_____

_____

Name _____ Instrument _____

1. The word used to indicate playing with the bow is _____.
2. The usual manner of shifting is to glide with the finger _____ used.
3. The bowing style which means "hammered" is _____.
4. _____ means to bounce the bow.
5. A passage consisting of unmarked 8th-notes would probably be played with the _____ bowing style.
6. Manipulating the bow so that it "dances" on the string (usually very rapidly) is called _____.
7.  played with a rebounding bow is called _____.
8.  the performance of this example without changing bows would demand the use of a _____ _____ or _____ _____.
9. Playing a group of notes smoothly slurred together is called playing _____.
10. _____ _____ means to strike the string with the wood of the bow.
11. Playing at or over the fingerboard with a light fast bow is called _ _____.
12. Producing a nasal glassy sound near the bridge is called playing _____ _____.

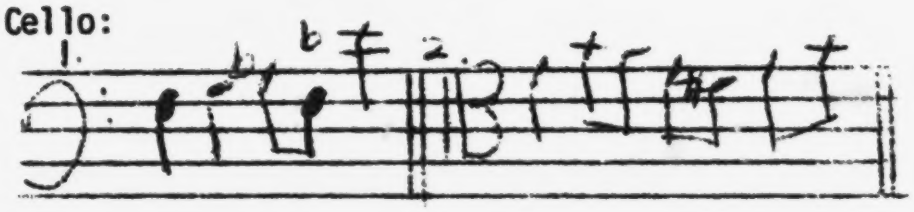
13. To insure that the fingers of the left hand will meet the string properly, the _____ must be kept short.

14. Violins:

Viola:

String Bass:

Cello:



The above examples fit best in which positions? Answer only for your own instrument.

1. _____ 2. _____

Appendix H University of Nebraska

Improving and Enlarging the Nebraska String Plan

Objectives of the Proposed Institute --

The proposed institute is a concentrated study-practice course which will help the Nebraska elementary and secondary school music teacher in the selection of the best literature for his own school or community orchestra and will strengthen his professional growth in strings.

The Nebraska music teacher will be given an opportunity to attend a three-week institute at the University of Nebraska School of Music where he can receive help in his selection of literature and in the procedure of teaching orchestras and/or stringed instruments. For his participation in this stydy-practice course the music teacher can receive from the University of Nebraska three graduate credits which will apply toward an advanced degree in music. He can also receive professional growth credits such as recognized by his local school authorities.

In order better to teach a stringed instrument it is necessary to understand and to be able to demonstrate the many bowing styles, positions, as well as proper fingering for the best possible performance. This is true in teaching all instruments, of course, but more so in the string family. It is more difficult for a music teacher to "tell how" than to "show how" when teaching a stringed instrument. This competency in the teacher comes only with self-confidence and cannot be learned from a book. Most of these music educators took a stringed instrument survey course as a requirement for graduation but have not had opportunity to use this knowledge.

One should not label the institute a refresher course as it is a new concept and understanding of the problems of string teaching as viewed through the eyes of a music teacher going to school rather than a music student going to school. A three-week period may provide sufficient time for development of the initial program; however, the intent is to continue further after this initial exploration. (See evaluation Section VI.) A larger Seminar may be needed eventually to fully develop the Plan.

Advanced credits will be given by the University of Nebraska in the form of three hours of graduate credit in Education (Education 200 --- Workshop-seminar in motivation programs for elementary and secondary children in the string instrument family.)*

* "Workshop-seminar" and "Institute" used interchangeably.

Appendix H continued

The University of Nebraska Department of Music has moved into a new $1.5 million music building which has the very latest in facilities and stimulating environment in music education.

In addition, the $3 million Nebraska Center for Continuing Education offers one of the finest facilities in the country for institutes with numerous conference areas, auditoria, food centers, and over a hundred modern air-conditioned hotel rooms.

The Nebraska String Plan which was inaugurated by the University of Nebraska Extension Division has been in operation for 14 years. The organizer and director in developing the Nebraska String Plan is also to be director of the proposed institute.

The Nebraska String Plan is a concerted effort by the University to help establish string programs in the school systems of the state of Nebraska. Many states have expressed interest in the Plan and asked for some means to study and emulate the Plan as it has been developed and as it will be further improved and enlarged by the institute.

Dr. Louis C. Trzcinski, director of the Nebraska String Plan as well as director of the proposed institute, is available to consult, visit, and help with the organizational and teaching aspects of the program. His experience with the Nebraska String Plan will be invaluable in his direction of the institute.

The uniqueness of the institute lies in the combining of several research projects explored through the Nebraska String Plan (motion study and multiple media kits as diagnostic aids for better understanding of postural and motion needs in performance) and material resulting from a research project by the Lincoln Public Schools. The Lincoln Public School system was awarded by the Department of Health, Education and Welfare, a Cooperative Research Proposal #S-610-65 titled, "Improving and Extending the Junior High School Orchestra Repertory." The project includes 64 sets of the best of orchestra literature selected equally from the four periods of composition. This music has been analyzed, string parts edited; a critical analysis of the composer, period, and music has been made. Pertinent information relevant to the music is included in one package called a Digest. The project includes:

a. The music--carefully edited.
b. A good recording of the music.
c. A digest which includes the pertinent information needed to teach correctly and enthusiastically the music being studied.

Appendix H continued

As a natural result of the dearth of school orchestras and string teaching in the past decade, many of the Nebraska (and adjacent areas) state music educators are band men who have rarely, if ever, played in a symphony orchestra and simply do not know orchestra literature or how to teach stringed instruments. This institute will stimulate the participants and provide them with knowledge and ability to encourage students in their schools and communities to participate in orchestra and/or stringed instrument ensembles.

The cultural development of any agricultural state is naturally slower than that of the larger cities in seaboard states. The enjoyment and appreciation of good music which leads to an enrichment of anyone's life comes quickest through participation. The proposed institute is a coherent plan which will demonstrate to the citizens of Nebraska and surrounding areas a sincere interest in the enrichment of their lives as they attend school and later as they graduate into the more leisurely life of the senior citizen. The music teacher holds the key to this situation --- therefore, resourcefulness is necessary.

Appendix I

SMALL CONTRACT PROPOSAL

Submitted to the U.S. Commissioner of Education
Under the Provisions of Public Law 531

Project Title: Improving and Extending the Elementary School Orchestra Repertory.

Submitted by: The School District of the City of
Lincoln, Nebraska
P.O. 200

Initiated by: Mrs. Darlene K. Miller
Teacher of Elementary Instrumental Music
Lincoln Public Schools
Lincoln, Nebraska
Telephone: 488-5300 Area Code 402

Transmitted by: Mrs. Anne Campbell
Administrative Assistant In Charge of
Governmental Services
Lincoln Public Schools
Lincoln, Nebraska

Date Transmitted: June 14, 1967

I. ABSTRACT

(a) OBJECTIVES.

In conjunction with the technique of learning to play a musical instrument every elementary student exposed to the proposed project shall be given the first phase of a study-play plan of the "Great Music" found in orchestral literature. This phase begins in the elementary school with the study and playing of isolated themes from "Great Music", progresses in the secondary school to the study and playing of appropriate arrangements of the literature from which the same themes were taken, and comes to a culmination in the student's adult life with his complete enjoyment and full realization of the power and beauty of this same "Great Music" in its original form.

(b) PROCEDURES.

The application of this study-play plan has already been initiated into the Lincoln Public Schools in its second phase. The secondary school orchestra students have been studying and playing thirty-two pieces of great literature as prepared by Program #S-610-65 "Improving and Extending the Junior High School Orchestra Repertory", approved by the Office of Education for the academic year 1966-67. At the present time thirty-two more pieces of literature are being edited, analyzed and prepared for the student's study to complete the Project of a core of sixty-four sets of literature chosen from the Giants of "Great Music".

The first phase of the study-play project for the "Improving and Extending the Elementary School Orchestra Repertory" is proposed in this submitted project. The first phase shall be the preparation of the isolated themes from the music included in the Junior High School Orchestra Repertory for the study and the performance by the elementary student before he studies the music as prepared for the Junior High School orchestra.

A simple procedure shall be followed as class time is short and technique of the instrument demands most of the teaching time. With the aid of an individual "Digest" for each child the student will "see" the theme in manuscript form, play it in a well-placed key and range for his own insturment, read a concise introduction to the composer, period and style and thus form a brief acquaintance with the same music, periods and composers which he will meet in more detail in his secondary school orchestra repertory.

II. PROBLEM

Just learning the mechanics and technique of a musical instrument is a complicated job in the elementary instrumental music class. In fact this demands all the time allowed in a beginning class. After sufficient technique permits a student to play at least eight steps of a few selected diatonic scales he should be introduced immediately to the "Great Music" of the orchestra repertory. This means serious preparation and planning so that in the short time allowed in elementary instrumental music classes (forty minutes in the Lincoln Public School system) the student can have a maximum exposure to the "appreciation of" as well as the "technique of" playing good music. Obviously Beethoven did not write his Fifth Symphony for the beginning clarinet player but that same student can play the opening notes of that great symphony in a simplified thematic form. He can also learn something about the man, Beethoven, his period of composition, his style and other music he wrote. Beethoven grows well with repetition. The great violin teacher, Suzuki, has proven that very young players love the "Great Masters." Our students should learn to play and know Beethoven in their beginning classes just as easily as they play a simple tune in a class music book written by a name they will never remember and surely never see again on a program at the Concert Hall. It is not enough to teach the student how to play F#. He must learn not only how to play F# but how to play it as the "Great Masters" wrote it in the symphonic and concerto literature of the symphonic orchestra repertory.

III. RELATED LITERATURE

One might conclude that this project, "Improving and Extending the Elementary School Orchestra Repertory" should have been initiated before the Junior High School Orchestra Repertory Project. However, it was considered better to choose sixty-four sets of good literature available in appropriate junior high orchestra arrangements before initiating the elementary project. With a core of sixty-four sets of good orchestra literature from which to choose, it will not be hard to find at least twenty which will furnish a minimum number of themes for the elementary instrumental

music student to study and play. In fact it will be hard to decide which of the sixty-four to choose for the elementary student, but the music included in the elementary project will be on the required list for all secondary orchestra players. In the 1966-67 school year, secondary orchestra teachers had a choice of eight sets of literature from each of the four main periods of composition.

IV. OBJECTIVES

The proposed project is phase one of a three-phase study-play plan for the instrumental music student of the Lincoln Public Schools which will extend and enlarge the repertory of the elementary orchestra and thereby enrich and enlarge the musical experiences of the student.

Phase one is an introduction to twenty "Great Masters" in orchestral literature through the use of the study and playing of this music in simple thematic form.

Phase two is further exploration of these same twenty "Great Masters" and their music through the study and playing of this literature in appropriate arrangement form. The student is not limited to only twenty "Great Masters" in this phase, however, as there is a core of sixty-four sets of literature from the "Great Masters" prepared for study and performance by the secondary instrumental student.

Phase three is the adult student's realization and enjoyment of the world's best symphonic literature from the pens of the "Great Masters." This adult student is the audience or musician of the future who has been introduced to, has become better acquainted with, and finally has fallen in love with the "Great Masters" in the world of symphonic literature.